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The poet and his biographer-The view of literature
which Lu Zang-yong cherished and the formation of Chen Zi-ang-

Tomoyuki NAGATA, Kyôto University

The writer in early Tang dynasty, Chen Zi-ang 陳子昂 is ordinary regarded as a pioneer of the ancient style prose's revival. The writers who embodied middle Tang dynasty, for example Han Yu 韓愈, Liu Zong-yuan 柳宗元 already had cognition of this kind. The occasion of this cognition is owing to *ChenBo-yuwenjixu* 陳伯玉文集序 and *Chenshibiezhuan* 陳氏別傳 which was written by the intimate friend of Chen Zi-ang, Lu Zang-yong 盧藏用. The former is the preface of Chen Zi-ang's collected works, the latter is the first biography of Chen Zi-ang. These two article is included in Chen Zi-ang's collected works which was edited by Lu Zang-yong. The collected works spread so quickly, these two article must spread at the same time. It is very interesting that no writer in Tang dynasty mentioned Chen Zi-ang's own theory of literature, on the contrary, they repeatedly quoted the preface of his collected works written by Lu Zang-yong. Therefore I think that, for studying what place Chen Zi-ang occupies in the literary history of Tang dynasty, we must investigate the literary theory of Lu Zang-yong in the first.

ChenBo-yuwenjixu divided the Chinese literary history into three era, i) before Dong jin, ii) from Song Qi to early Tang dynasty, and iii) Chen Zi-ang's age. It appreciated i), blamed ii), and considered iii) as the period of literary revival. This view was influenced by sanbianshuo 三變說 in *Songshu Xie Lingyun zhuanlun* 宋書謝靈運傳論. Chenshibiezhuan described Chen Zi-ang as an unlucky man, his life as a tragic succession. The same argument applies to both article is an idealization of Chen Zi-ang which was based on Confucianism. The former said Chen Zi-ang was an inheritor of Dao 道, the latter appointed that his writing wasn't for the sake of its own, was a mean of stating his political view. These advocation were concerned with Confucianism orthodoxy and zaidaoshuo 載道說. I think that why Chen Zi-ang gained the highly recognition of writers in Tang dynasty was due to such a literary view of Lu Zang-yong and his formation of Chen Zi-ang which was based on the traditional opinion.

Yuan Jue's 元結 description of scenery and lyricism

Satoshi YOSHIKAWA, Kyôto University

Yuan Jue is a literary man of High-Tang to Mid-Tang, and is known as a pioneer of new yue-fu movement and ancient-style prose movement. A main subject focuses on the scenery poetry of Yuan Jue which has mostly been neglected. Furthermore, the feature of his scenery poetry, the relation between his works and Mid-Tang literature has also been described in the main subject.

Firstly, it is mentioned that his description of scenery intentionally avoids the typical motif widely used in High-Tang, for example, the setting sun, fascinating colors and the words "a streak of smoke 孤煙", "the only ship 孤舟", etc. There is no elaborate phrase which draws a reader's eyes into his poetry, but therefore, he can express the quiet calm space.

Secondly, the special feature of his lyricism is expressing a joy of living with nature, and also in case of strange parts of nature, it is a feeling of intimate rather than fear or awe. It is contrastive with the conventional scenery poetry accompanied by sadness. He did not express his own sadness, only when composing scenery poetry, but also when composing another kinds of poetry. Although the feature of the literature of Yuan Jue is of a different nature than those in High-Tang, it is the primary indication of the literature aimed by Bai Ju-yi 白居易 in Mid-Tang.

A Study on the Formation of the Shui-hu chuan

—The Approach from the Contents—

Ken KOMATSU, Kyôto Prefectural University

It thought that the *Shui-hu chuan* 水滸傳 does the formation to the early stages of Ming 明 from the Yuan 元 last years, but when seeing from the characteristic having to do with a thought, a lot of elements which can not emerge before the middle of Ming are contained in the jung-yu t'ang pen 容與堂本 *Shui-hu chuan*. How as for being, will the Jong-yu tang pen have been formed? Here we consider it from the contents of the story. As the literature which precedes Jong-yu tang pen, first, an Yuan tsa-chu 元雜劇 is given, but the Yuan tsa-chu and the Jong-yu tang pen have few parts which the contents agree with. It will be derived from the fact that the Yuan tsa-chu and the story of the *Shui-hu chuan* in folklore presuppose that the group which doesn't change exists whereas in Jong-yu tang pen *Shui-hu chuan*, it is mainly told that the group is formed and that it collapses.

To mainly tell formation contrastively with this comes out in the *Ta-Sung Hsuan-ho i-shih* 大宋宣和遺事. The contents agree with the first half of the *Shui-hu chuan* for the most part but the story which rebels with 12 heroes failing in the carriage of the flower and stone who were placed in the beginning in the *Ta-Sung Hsuan-ho i-shih* doesn't exist at the Jong-yu tang pen. And these 12 except Yang Chih 楊志 appear in the role which is completely different at the Jong-yu tang pen. In other words, the stories about these 11 heroes seem to have been made behind the *Ta-Sung Hsuan-ho i-shih*. Moreover, the heroes whose career isn't written in the *Ta-Sung Hsuan-ho i-shih*. may be added their story at the step of the Jong-yu tang pen.

In this first half of the Jong-yu tang pen, the possible-ness which was made, adding the story which is based on the other entertainments and so on based on the *Ta-Sung Hsuan-ho i-shih* is high. On the other hand, in the second half, the battle by the group becomes of primary concern and one story tends to become long. The possible-ness which was created all together seems to be high about this part from no existing point for the preceding literature on this part.

However, there are many subjective elements in the reasoning of the above. By the paper which is carried on the next issue, it plans to verify a hypothesis about this paper like the more objectivity from the side, the use

distribution of the vocabulary and technique term.

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